

the Metropolitan Museum of Art

NOTABLE MEZZOTINTS PRINTED IN COLORS BY

S. ARLENT EDWARDS

INCLUDING THE PRIVATE COLLECTION OF

MRS. LUCILLE FLANAGAN OF NEW YORK



MR. TROWBRIDGE HALL OF NEW YORK, AND

MISS ELEANOR FITZGIBBONS, LAUREL, MD.

WATERCOLOR DRAWINGS BY ARMAND APOL

AND OTHER DRAWINGS AND COLOR-PRINTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON MONDAY EVENING, MARCH 21ST, 1921

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK CITY



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE, 6 EAST 23RD STREET

BEGINNING FRIDAY, MARCH 18TH, 1921

AND CONTINUING UNTIL THE TIME OF SALE

NOTABLE COLORED MEZZOTINTS

By S. ARLENT EDWARDS

FROM PRIVATE COLLECTIONS

WATERCOLOR DRAWINGS BY ARMAND APOL
AND OTHER DRAWINGS AND COLOR-PRINTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF OWNERS HEREINAFTER DESIGNATED

ON MONDAY, MARCH 21ST, 1921

AT 8:15 O'CLOCK IN THE EVENING

AT THE AMERICAN ART GALLERIES

Sub-

JUN 1921



S. ARLENT EDWARDS
PRINCESS BEAUJOLAIS
[No. 1]

ILLUSTRATED CATALOGUE OF
NOTABLE COLORED MEZZOTINTS BY
S. ARLENT EDWARDS

FROM PRIVATE COLLECTIONS

WATERCOLOR DRAWINGS BY ARMAND APOL
AND OTHER DRAWINGS AND COLOR-PRINTS

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF OWNERS HEREINAFTER DESIGNATED
ON MONDAY, MARCH 21ST, 1921
AT 8:15 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

STATEMENT OF OWNERSHIP

A Collection of Colored Mezzotints, the Property of MRS. LUCILLE FLANAGAN, of New York City, sold by her order, is herein catalogued under items, Numbers,—1, 2, 6, 8, 12, 13, 17, 18, 22, 24, 26, 31, 33, 40, 43, 46, 49, 51, 53, 55, 57, 58, 70.

A Collection of Arlent Edwards and other Prints, the Property of MR. TROWBRIDGE HALL, of New York City, sold by his order is herein catalogued under items, Numbers,—4, 19, 21, 34, 36, 42, 44, 59, 64, 67, 68, 71, 72, 73, 74, 75, 80, 81, 82, 85, 86, 111, 129.

A Collection of Arlent Edwards and other Color-Prints, the Property of MISS ELEANOR FITZGIBBONS, of Laurel, Md., sold by her order is herein catalogued under items, Numbers,—7, 9, 10, 14, 23, 27, 28, 32, 35, 37, 38, 39, 45, 47, 50, 52, 56, 60, 61, 76, 77, 78, 79, 83, 84, 88, 100, 101, 102, 106, 107, 108.

Property Inherited by COLONEL LÉON OSTERREITH, from the Estate of his Family, is herein catalogued under items, Numbers,—87, 93, 96, 99, 103, 104, 105, 113, 114, 115, 116, 117, 119, 123, 126, 130.

Colored Engravings, sold by order of RICHARD ELY, Attorney, are herein catalogued under items, Numbers,—25, 91, 92, 95, 98, 110, 112, 118, 120, 121, 124, 128.

The Property of MR. ARTHUR WHITNEY, of Mendham, New Jersey, sold by his order, is herein catalogued under items, Numbers,—89, 97, 122.

Mezzotints by S. Arlent Edwards and other Color-Prints, from THREE PRIVATE PARTIES, sold by their order, are herein catalogued under items, Numbers —3, 5, 11, 15, 16, 29, 30, 48, 54, 62, 63, 65, 66, 69, 90, 94, 109, 125, 127.

Watercolor Drawings by ARMAND APOL, BELGIAN ARTIST, sold by his order, are herein catalogued under items, Numbers,—131 to 169, inclusive.

Mezzotints by S. Arlent Edwards, the Property of A NEW YORK GENTLEMAN, sold by his order, are herein catalogued under items, Numbers,—20, 41.

10/19/12, 24, 44

Conditions of Sale

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid *per volume or piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF NOTABLE
MEZZOTINTS BY EDWARDS, APOL AND OTHER DRAWINGS
BY ORDER OF OWNERS HEREINBEFORE DESIGNATED

MONDAY EVENING, MARCH 21st, AT 8:15 O'CLOCK

NOTICE: The S. Arlent Edwards Prints herein catalogued, Numbers 1 to 70, inclusive, are all fine impressions, each subject is within an artistic hand-carved gilt and antique-bronzed frame.

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Revived the art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

EDWARDS, S. ARLENT

1. PRINCESS BEAUJOLAIS. *Mezzotint.*

130. After the painting by Nattier. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 18¾; width, 14 inches. Framed.

[See Frontispiece for Illustration]

EDWARDS, S. ARLENT

2. A GENTLEMAN OF BRUGES. *Mezzotint.*

40. After the painting by Hans Memling. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 16¾; width, 11⅞ inches. Framed.

EDWARDS, S. ARLENT

3. A GENTLEMAN OF BRUGES. *Mezzotint.*

27. 50. After the painting by Memling. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 17¾; width, 15 inches.

EDWARDS, S. ARLENT

4. A LADY OF BRUGES. Gallery of Bruges. *Mezzotint.*

45. After Jan van Eyck. Signed artist's proof printed in color at one printing by the engraver himself. *Edition limited to 225 impressions and the plate destroyed.* No white margin.

Height, 11¾; width, 10⅞ inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

5. A LADY OF BRUGES. *Mezzotint.*

30. After Jan van Eyck. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, $17\frac{3}{4}$; width, 15 inches.

EDWARDS, S. ARLENT

6. ANNE OF CLEVES. *Mezzotint.*

60. After the painting by Hans Holbein. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, $18\frac{1}{2}$; width, 12 inches. Framed.

EDWARDS, S. ARLENT

7. ANNE OF CLEVES. *Mezzotint.*

55. After the painting by Hans Holbein. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 19; width, $12\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

8. BAPTISTA TORNABUONI, (Santa Maria Novella). *Mezzotint.*

105. After the painting by Ghirlandaio. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, $18\frac{3}{8}$; width, $11\frac{7}{8}$ inches. Framed.

EDWARDS, S. ARLENT

9. BAPTISTA TORNABUONI. *Mezzotint.*

95. After the painting by Ghirlandaio. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 19; width, $12\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

10. BEATRICE D'ESTE. *Mezzotint.*

125. After the painting by Leonardo da Vinci. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, $23\frac{3}{4}$; width, $9\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

11. BOSOM FRIENDS, (MISS BOWLES). *Mezzotint.*

90. After the painting by Sir J. Reynolds. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, $14\frac{7}{8}$; width, $11\frac{7}{8}$ inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

50. 12. COUNTESS GROSVENOR. *Mezzotint.*
After the painting by Sir T. Lawrence. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 11½; width, 8¾ inches. Framed.

EDWARDS, S. ARLENT

55. 13. DUKE AND DUCHESS OF CUMBERLAND. *Mezzotint.*
After the painting by Thomas Gainsborough. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 17¾; width, 12¾ inches. Framed.

EDWARDS, S. ARLENT

55. 14. DUKE AND DUCHESS OF CUMBERLAND. *Mezzotint.*
After the painting by Gainsborough. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 18; width, 13 inches. Framed.

EDWARDS, S. ARLENT

60. 15. DUCHESS OF DEVONSHIRE AND CHILD. *Mezzotint.*
After the painting by Reynolds. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. Lower
left corner neatly repaired. *Edition limited to 135 copies.*
Height, 14½; length, 16½ inches.

EDWARDS, S. ARLENT

85. 16. DUDGEON, LADY. *Mezzotint.*
After the painting by Sir Henry Raeburn. Signed in lower margin, in
pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS.
Edition limited to 225 copies.
Height, 20¾; width, 11 inches. Framed.

EDWARDS, S. ARLENT

80. 17. ELVIRA, (Sometimes called the "Unknown Lady"). *Mezzotint.*
After the painting by Piero della Francesca. Signed in lower margin, in
pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS.
Edition limited to 225 copies.
Height, 15½; width, 10¾ inches. Framed.

EDWARDS, S. ARLENT

40. 18. FRANCOIS II, (Dauphin of France). *Mezzotint.*
After the painting by J. Clouet. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 12½; width, 10¾ inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

35. 19. FRANÇOIS II, (Dauphin of France). Museum at Antwerp. *Mezzotint*.
After François Clouet, also called Jehannet. Signed artist's proof printed
in color at one printing by the engraver himself. *Edition limited to*
225 impressions and the plate destroyed. No white margin.
Height, 10 $\frac{5}{8}$; width, 8 $\frac{5}{8}$. Framed.

EDWARDS, S. ARLENT

45. 20. GEORGE WASHINGTON. *Mezzotint*.
After the painting by E. Savage. Signed in lower margin, in pencil,—
S. Arlent Edwards. Very fine impression. **PRINTED IN COLORS**. *One*
of 30 proofs printed from this private plate.
Height, 10; width, 8 $\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

45. 21. GOOD NIGHT. *Mezzotint*.
After Henry Mosler. Signed artist's proof printed in color at one printing
by the engraver himself. *Edition limited to 200 impressions and the*
plate destroyed. No white margin.
Height, 11 $\frac{7}{8}$; width, 8 $\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

- 22 50. 22. JULIA McDONALD. *Mezzotint*.
After the painting by Sir T. Lawrence. Signed in lower margin, in pencil,
—*S. Arlent Edwards*. Beautiful impression. **PRINTED IN COLORS**. *Edition*
limited to 225 copies.
Height, 7 $\frac{3}{4}$; width, 5 $\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

- 32 50. 23. JOSEPH JEFFERSON. *Mezzotint*.
Signed in lower margin, in pencil,—*S. Arlent Edwards*. Very fine impres-
sion. **PRINTED IN COLORS**. *Only 22 impressions, printed from a private*
plate.
Height, 7; width, 5 inches. Framed.

EDWARDS, S. ARLENT

135. 24. LA BELLE FERRONNIÈRE. *Mezzotint*.
After the painting by Leonardo da Vinci. Signed in lower margin, in
pencil,—*S. Arlent Edwards*. Beautiful impression. **PRINTED IN COLORS**.
Edition limited to 225 copies.
Height, 14 $\frac{1}{4}$; width, 11 $\frac{1}{2}$ inches. Framed.
[See Illustration]

EDWARDS, S. ARLENT

125. 25. LA BELLE FERRONNIÈRE. *Mezzotint*.
After the painting by Leonardo da Vinci. Signed in lower margin, in
pencil,—*S. Arlent Edwards*. Beautiful impression. **PRINTED IN COLORS**.
Edition limited to 225 copies.
Height, 14 $\frac{1}{2}$; width, 11 $\frac{3}{4}$ inches. Framed.



S. ARLENT EDWARDS
LA BELLE FERRONNIÈRE
[No. 24]

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

26. LADY DUDGEON. *Mezzotint.*

75. After the painting by Sir Henry Raeburn. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 20½; width, 11¼ inches. Framed.

EDWARDS, S. ARLENT

27. LADY DUDGEON. *Mezzotint.*

70. After the painting by Raeburn. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 21; width, 11½ inches. Framed.

EDWARDS, S. ARLENT

28. LADY ELIZABETH COMPTON. *Mezzotint.*

45. After the painting by Sir Joshua Reynolds. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, 17½; width, 8½ inches. Framed.

EDWARDS, S. ARLENT

29. LADY HALLETT. *Mezzotint.*

95. After the painting by T. Gainsborough. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 135 copies.*
Height, 14¾; width, 6¾ inches. Framed.

EDWARDS, S. ARLENT

30. LADY SHEFFIELD. *Mezzotint.*

85. After the painting by T. Gainsborough. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 135 copies.*
Height, 19; width, 11 inches. Framed.

EDWARDS, S. ARLENT

31. LOUISE DE BOURBON, (Duchesse du Maine). *Mezzotint.*

100. After the painting by Mignard. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 17; width, 14 inches. Framed.

EDWARDS, S. ARLENT

32. LOUISE DE BOURBON, (Duchesse du Maine). *Mezzotint.*

135. After the painting by Mignard. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 17; width, 14 inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

33. LUCREZIA TORNABUONI. *Mezzotint.*

45. After the painting by Botticelli. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 15; width, 12¼ inches. Framed.

EDWARDS, S. ARLENT

34. LUCREZIA TORNABUONI. Gallery of Frankfort. *Mezzotint.*

45. After Botticelli. Signed artist's proof printed in color at one printing by
the engraver himself. *Edition limited to 225 impressions and the plate*
destroyed. No white margin.
Height, 12¾; width, 9¾ inches. Framed.

EDWARDS, S. ARLENT

35. LUDOVICA TORNABUONI. *Mezzotint.*

105. After the painting by Ghirlandaio. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, 13; width, 9 inches. Framed.

EDWARDS, S. ARLENT

36. LUTE PLAYER, (THE). Gallery of Amsterdam. *Mezzotint.*

40. After Frans Hals. Signed artist's proof printed in color at one printing
by the engraver himself. *Edition limited to 225 impressions and the*
plate destroyed. No white margin.
Height, 11¾; width, 10¼ inches. Framed.

EDWARDS, S. ARLENT

37. McDONALD, JULIA. *Mezzotint.*

20. After the painting by Sir Thomas Lawrence. Signed in lower margin,
in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN
COLORS. *Edition limited to 225 copies.*
Height, 8; width, 6 inches. Framed.

EDWARDS, S. ARLENT

38. MADONNA. *Mezzotint.*

180. After the painting by F. F. Lippi. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, 15¾; width, 9¾ inches. Framed.

EDWARDS, S. ARLENT

39. MADONNA. *Mezzotint.*

310. After the painting by Botticelli. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, 16½; width, 10¾ inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

40. MADONNA. *Mezzotint.*

115. After the painting by Perugino. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. Edition limited to 225 copies.
Height, 14¾; width, 11½ inches. Framed.

EDWARDS, S. ARLENT

41. MADAME LE BRUN AND CHILD. *Mezzotint.*

135. After the painting by Mme Vigee Le Brun. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. One of 22 proofs printed from this private plate, and the first one offered for public sale.
Height, 13¾; width, 11½ inches. Framed.
[See Cover for Illustration]

EDWARDS, S. ARLENT

42. MARTIN VAN NIEUVENHOVE. St. Jean's Hospital, Bruges. *Mezzotint.*

40. After Hans Memling. Signed artist's proof, printed in color at one printing by the engraver himself. Edition limited to 225 impressions and the plate destroyed. No white margin.
Height, 13¾; width, 10¾ inches. Framed.

EDWARDS, S. ARLENT

43. MIRANDA, (Mrs. Michael Angelo Taylor). *Mezzotint.*

20. After the painting by John Hoppner. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. Edition limited to 175 copies.
Height, 7¾; width, 5¾ inches. Framed.

EDWARDS, S. ARLENT

44. NATURE. THE CALMADY CHILDREN. Huntington Gallery. *Mezzotint.*

160. After Sir Thomas Lawrence. Signed artist's proof, printed in color, at one printing, by the engraver himself. Edition limited to 175 copies and the plate destroyed. No white margin. Very rare.
Height, 13¾; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

45. NATURE. THE CALMADY CHILDREN. *Mezzotint.*

150. After the painting by Sir Thomas Lawrence. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. Edition limited to 175 copies.
Height, 13¾; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

46. PATIENCE, (Mrs. Drummond Smith). *Mezzotint.*

60. After the painting by George Romney. Signed in lower margin, in pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. Edition limited to 175 copies.
Height, 12¾; width, 10 inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

47. PRINCESS BEAUJOLAIS. *Mezzotint.*

After the painting by J. M. Nattier. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 18; width, 14 inches. Framed.

EDWARDS, S. ARLENT

48. PRINCESS BEAUJOLAIS. *Mezzotint.*

After the painting by J. M. Nattier. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 18¼; width, 13¾ inches. Framed.

EDWARDS, S. ARLENT

49. SASKIA VAN ULENBURG. *Mezzotint.*

After the painting by Rembrandt. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 18¼; width, 12¼ inches. Framed.

EDWARDS, S. ARLENT

50. SASKIA VAN ULENBURG. *Mezzotint.*

After the painting by Rembrandt. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 19; width, 13 inches. Framed.

EDWARDS, S. ARLENT

51. SIMONETTA VESPUCCI. *Mezzotint.*

After the painting by Pollajuolo. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 15; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

52. SIMONETTA VESPUCCI. *Mezzotint.*

After the painting by Pollajuolo. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*

Height, 15; width, 11 inches. Framed.

EDWARDS, S. ARLENT

53. SISTER CATHERINE, (Portrait of a Young Woman). *Mezzotint.*

After the painting by Van der Weyden. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 200 copies.*

Height, 15; width, 12 inches. Framed.

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

54. SYMPATHY. *Mezzotint.*

145. After the painting by J. B. Greuze. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 14 $\frac{5}{8}$; width, 11 $\frac{5}{8}$ inches. Framed.

EDWARDS, S. ARLENT

55. THE LUTE PLAYER. *Mezzotint.*

40. After the painting by Franz Hals. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 14; width, 12 inches. Framed.

EDWARDS, S. ARLENT

56. THE LUTE PLAYER. *Mezzotint.*

35. After the painting by Franz Hals. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 15 $\frac{1}{2}$; width, 13 $\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

57. THE PARSON'S DAUGHTER. *Mezzotint.*

20. After the painting by George Romney. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 6 $\frac{7}{8}$; width, 6 $\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

58. THE YOUNG PRINCESS. *Mezzotint.*

55. After the painting by Constantin Netscher. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 19 $\frac{3}{4}$; width, 13 $\frac{1}{8}$ inches. Framed.

EDWARDS, S. ARLENT

59. THE YOUNG PRINCESS. Musée du Louvre. *Mezzotint.*

50. After Constantine Netscher. Signed artist's proof printed in color at one
printing by the engraver himself. *Edition limited to 225 impressions and
the plate destroyed.* No white margin.
Height, 16 $\frac{1}{2}$; width, 10 $\frac{5}{8}$ inches. Framed.

EDWARDS, S. ARLENT

60. VISIT TO THE BOARDING SCHOOL. *Mezzotint.*

130. After the painting by George Morland. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 175 copies.*
Height, 18; length, 22 inches. Framed.

[See Illustration]



S. ARLENT EDWARDS
VISIT TO THE BOARDING SCHOOL
[No. 60]

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

61. WILLIAM, PRINCE OF ORANGE. *Mezzotint.*

120. After the painting by Van Dyck. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 19; width, 12½ inches. Framed.

EDWARDS, S. ARLENT

62. WILLIAM, PRINCE OF ORANGE. *Mezzotint.*

150. After the painting by A. Van Dyck. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 18¾; width, 12¼ inches. Framed.

EDWARDS, S. ARLENT

63. A LADY OF BRUGES. *Mezzotint.*

45. After the painting by Van Eyck. Signed in lower margin, in pencil,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 13½; width, 11½ inches. Framed.

EDWARDS, S. ARLENT

64. ANNE OF CLEVES. Musée du Louvre. *Mezzotint.*

90. After Hans Holbein. Signed artist's proof, printed in color, at one printing,
by the engraver himself. *Edition limited to 225 impressions and the plate destroyed.* No white margin. Rare.
Height, 16¼; width, 10½ inches. Framed.

EDWARDS, S. ARLENT

65. FRANÇOIS II, (Dauphin of France). *Mezzotint.*

35. After the painting by J. Clouet. Signed in lower margin, in pencil,—S.
Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 17; width, 14¾ inches.

EDWARDS, S. ARLENT

66. LOUISE DE BOURBON, (Duchesse du Maine). *Mezzotint.*

115. After the painting by Mignard. Signed artist's proof printed in color,—
S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition limited to 225 copies.*
Height, 16¾; width, 13¾ inches. Framed.

EDWARDS, S. ARLENT

67. PRINCESS BEAUJOLAIS. Gallery of Versailles. *Mezzotint.*

120. After Jean Marc Nattier. Signed artist's proof printed in color at one
printing by the engraver himself. *Edition limited to 175 impressions and the plate destroyed.* No white margin. Fine and rare.
Height, 15¾; width, 12½ inches. Framed.



S. ARLENT EDWARDS
WILLIAM, PRINCE OF ORANGE
[No. 70]

Sale, Monday Evening, March 21st

EDWARDS, S. ARLENT

35. 68. SIMONETTA VESPUCCI. Musée Condé Chantilly. *Mezzotint.*
After Pallajuolo. Signed artist's proof, printed in color at one printing by
the engraver himself. *Edition limited to 225 impressions and the plate*
destroyed. No white margin.
Height, 13¼; width, 10 inches. Framed.

EDWARDS, S. ARLENT

40. 69. THE LUTE PLAYER. *Mezzotint.*
After the painting by Franz Hals. Signed in lower margin, in pencil,
—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS. *Edition*
limited to 225 copies.
Height, 13½; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

160. 70. WILLIAM, PRINCE OF ORANGE. *Mezzotint.*
After the painting by Anthonius Van Dyck. Signed in lower margin, in
pencil,—S. Arlent Edwards. Beautiful impression. PRINTED IN COLORS.
Edition limited to 225 copies.
Height, 18¾; width, 12¼ inches. Framed.
[See Illustration]

THOMAS G. APPLETON

Modern English mezzotint engraver.

APPLETON, THOMAS G.

15. 71. GRANDFATHER. *Color-Mezzotint.*
After G. Morland. Signed artist's proof printed in color at one printing.
Edition limited to 250 impressions and the plate destroyed.
Height, 14¾; width, 11¾ inches. In Empire gilt frame.
Companion to No. 72.

APPLETON, THOMAS G.

22. 50. 72. GRANDMOTHER. *Color-Mezzotint.*
After G. Morland. Signed artist's proof printed in color at one printing.
Edition limited to 250 impressions and the plate destroyed.
Height, 14¾; width, 11¾ inches. In Empire gilt frame.
Companion to No. 71.

F. GEORGES

GEORGES, F.

50. 73. LADY SCOTT. *Color-mezzotint.*
After Thomas Gainsborough. Signed artist's proof printed in color at one
printing.
Height, 19¼; width, 15½ inches. In 1½ inch gilt Empire frame.

Sale, Monday Evening, March 21st

H. T. GREENHEAD

Modern English mezzotint engraver.

GREENHEAD, H. T.

74. MARGOT. *Color-mezzotint.*

17. 50. After G. Morland. Signed artist's proof printed in color at one printing.
Edition limited to 150 impressions and the plate destroyed.
Height, 13½; width, 11¾ inches. In 1 inch carved wood frame, gilt.

GREENHEAD, H. T.

75. PEGGY. *Color-mezzotint.*

25. After G. Morland. Signed artist's proof printed in color at one printing.
Edition limited to 150 impressions and the plate destroyed.
Height, 13½; width 11¾ inches. In 1 inch carved wood frame, gilt.

ELIZABETH GULLAND

Contemporary Mezzotint engraver.

GULLAND, ELIZABETH

76. LADY WALDEGRAVE AND CHILD. *Mezzotint.*

55. After the painting by Sir Joshua Reynolds. Signed in lower margin, in pencil,—*Elizabeth Gulland*. Beautiful impression, printed in colors.
IN PERFECT CONDITION.
Height, 25; width, 21 inches.

GULLAND, ELIZABETH

77. MRS. ROBINSON AS PERDITA. *Mezzotint.*

55. After the painting by Romney. Signed in lower margin, in pencil,—*Elizabeth Gulland*. Beautiful impression, printed in colors. IN PERFECT
CONDITION.
Height, 18; width, 15¼ inches.

GULLAND, ELIZABETH

78. MRS. STEWART. *Mezzotint.*

120. After the painting by Raeburn. Signed in lower margin, in pencil,—*Elizabeth Gulland*. Beautiful impression, printed in colors. IN PERFECT
CONDITION.
Height, 28¾; width, 20¾ inches.

GULLAND, ELIZABETH

79. PAMELA. *Mezzotint.*

100. After the painting by Raeburn. Signed in lower margin, in pencil,—*Elizabeth Gulland*. Beautiful impression, printed in colors. IN PERFECT
CONDITION.
Height, 23; width, 18 inches.

GULLAND, ELIZABETH

80. LAVINIA COUNTESS SPENCER. *Color-mezzotint.*

150. After Joshua Reynolds. Signed Artist's proof printed in color at one
printing.
Height, 9¾; width, 7½ inches. In 1½ inch gilt frame.

Sale, Monday Evening, March 21st

WILL HENDERSON

Modern English mezzotint engraver.

HENDERSON, WILL

81. MISS BYNG. *Color-mezzotint.*

25. After John Hoppner. Signed artist's proof printed in color at one printing.
Edition limited to 275 impressions and the plate destroyed.
Height, 10 $\frac{3}{8}$; width, 8 $\frac{1}{4}$ inches. In 1 inch gilt frame.

HENDERSON, WILL

82. THE LOVE LETTER. *Color-mezzotint.*

45. After J. B. Greuze. Signed artist's proof printed in color at one printing.
Height, 13 $\frac{1}{8}$; width, 9 $\frac{1}{2}$ inches. In 1 $\frac{1}{8}$ inch gilt frame.

E. T. HUBBARD

Modern English mezzotint engraver.

HUBBARD, E. T.

83. CHARLES DICKENS. *Mezzotint.*

10. Signed in lower margin, in pencil,—*E. T. Hubbard*. Beautiful impression,
printed in colors at one printing. IN PERFECT CONDITION.
Height, 7 $\frac{1}{2}$; width, 6 inches. Framed.

CLIFFORD R. JAMES

Modern English mezzotint engraver.

JAMES, CLIFFORD R.

84. LADY MULGRAVE. *Mezzotint.*

20. After the painting by Hoppner. Signed in lower margin, in pencil,—
Clifford R. James. Fine impression, printed in colors. IN PERFECT
CONDITION.
Height, 14; width, 11 inches. Framed.

ALFRED J. SKRIMSHIRE

Modern English mezzotint engraver.

SKRIMSHIRE, ALFRED J.

85. LADY SHEFFIELD. *Color-mezzotint.*

35. After Thomas Gainsborough. Signed artist's proof No. 107, printed in
color at one printing. Stretched around the edges of a cardboard.
Height, 20 $\frac{1}{2}$; width, 14 $\frac{1}{4}$.

SKRIMSHIRE, ALFRED J.

86. MRS. SHERIDAN. *Color-mezzotint.*

75. After Thomas Gainsborough. Signed artist's proof, printed in color at
one printing. *Edition limited to 300 impressions and the plate destroyed.*
Height, 20 $\frac{1}{4}$; width, 13 $\frac{1}{2}$ inches. In 1 $\frac{1}{2}$ inch gilt frame.

Sale, Monday Evening, March 21st

P. BARBIERS

BARBIERS, P.

87. THE FARMYARD. *Drawing.*

750 Original pencil drawing, signed and dated in lower right corner,—P. Barbiere, 1785. IN FINE CONDITION.

Height, $11\frac{7}{8}$; length, $15\frac{1}{2}$ inches. Framed.

R. BISSEKOP

BISSEKOP, R.

88. THE STUDIO. *Drawing.*

2 Signed at the bottom,—R. Bissekop. Beautiful drawing on a greenish background, in black crayon and pencil.

Height, $15\frac{1}{4}$; length, $20\frac{7}{8}$ inches. Framed.

SIR EDWARD BURNE-JONES

Born at Birmingham in 1833; died in London, 1898.

BURNE-JONES, SIR EDWARD

89. FIGURE, STUDY FOR THE HOURS. *Drawing.*

7 Original pencil and crayon drawing. Signed and dated in lower left corner, in pencil,—E. J. B. 1866. Very fine. IN PERFECT CONDITION.

Height, $9\frac{1}{4}$; width, $5\frac{1}{4}$ inches. Framed.

ALEXANDRE CABANEL

Born at Montpellier in 1823; died in Paris, 1889.

CABANEL, ALEXANDRE

90. LA REINE D'AMOUR. *Drawing.*

22 50 Very beautiful pencil drawing with brown wash. IN PERFECT CONDITION. Height, $8\frac{7}{8}$; length, $12\frac{1}{2}$ inches. Framed.

The work for which this was the original study, was in the collection owned by the late Emperor of Russia.

W. FABER

FABER, W.

91. BUFORD'S CAVALRY. *Pen-and-ink drawing.*

3 Signed in lower left corner,—Faber.

Height, $6\frac{1}{2}$; length, $15\frac{1}{4}$ inches. Framed.

FABER, W.

92. FARNEWORTH'S CHARGE. *Pen-and-ink drawing.*

3 Signed in lower left corner,—Faber.

Height, 8; length, 15 inches. Framed.

Sale, Monday Evening, March 21st

— GODDING

GODDING, ———

93. A NAVIGATOR. *Watercolor.*

Signed in lower left corner,—*Godding*. Beautifully colored and well executed drawing of a Navigator at work in his study.

/ . Height, 8; width, $5\frac{1}{4}$ inches. Framed.

JEAN BAPTISTE GREUZE

Born at Tournus, near Macon, in Burgundy in 1725; died in Paris, 1805.

GREUZE, JEAN BAPTISTE

94. THE MILKMAID. *Drawing.*

A very beautiful drawing in red crayon. IN PERFECT CONDITION.

14. Height, $8\frac{3}{8}$; width, $6\frac{3}{8}$ inches. Framed.

From the collection of Sir Thomas Lawrence, purchased direct by Sam Boden, Esq., of Islington, London.

— HUBERT

HUBERT, ———

95. THE ENTRANCE TO THE CASTLE. *Pencil and crayon drawing.* Signed. Together with (3) Pencil and (2) wash drawings by the same artist.

3. Together, 6 pieces.

T. B. HUYSING

HUYSING, T. B.

96. EXPLORERS CONVERSING. *Drawing.*

Signed and dated in lower right corner,—*T. B. Huysing, 1855*. Beautiful watercolor drawing touched with oils.

2. Height, 10; length, $12\frac{3}{8}$ inches. Framed.

JOHN LEECH

Born at London in 1817; died there in 1864.

LEECH, JOHN

97. "UPON MY WORD MR. PEEWITT." *Drawing.*

Original pencil drawing, entitled, "Upon my word, Mr. Peewitt! Is this the way you fix up the census?—So you call yourself the head of the family do you, and me a female."

4. Height, $4\frac{1}{4}$; length, 5 inches. Framed.

FREDERIC LEIGHTON

Passed

Born at Scarborough in 1830; died in 1896.

LEIGHTON, FREDERIC

98. A STUDY OF DRAPERY. *Pencil-and-crayon drawing.*

A beautiful study in black pencil, heightened in white crayon.

- Height, $14\frac{1}{2}$; width, $12\frac{1}{2}$ inches. Framed.

Sale, Monday Evening, March 21st

BARON HENRI LEYS

Born at Antwerp in 1815; died there in 1869.

LEYS, HENRI, BARON

99. FIGURE STUDY, GIRL SEATED ON A ROCK. *Drawing.*

Beautiful drawing in Sepia colored crayon, signed with initials in lower right corner.

1. Height, 9; width, $7\frac{3}{4}$ inches. Framed.

ANTON MAUVE

Born at Zaandam in 1838; died at Arnheim in 1888.

MAUVE, ANTON

100. SHEARING AND WASHING SHEEP. *Drawing.*

50 Two beautiful drawings in black crayon and pencil, on the front and back, of a piece of white drawing paper.

17. Height, $8\frac{1}{2}$; length, 10 inches. Framed, with double glass.

MAUVE, ANTON

101. THE SHEEP HOLE. *Drawing.*

50 Beautiful drawing in black crayon and pencil, of a farm scene, showing the sheep hole, and sheep being washed.

12. Height, $9\frac{7}{8}$; length, $13\frac{3}{8}$ inches. Framed.

H. MESDAG

MESDAG, H.

102. GATHERING POTATOES. *Watercolor.*

25. Signed in lower right corner,—H. Mesdag. A beautiful watercolor drawing showing a large potato field, with the gatherers at work.

Height, $13\frac{1}{4}$; length, $20\frac{3}{8}$ inches. Framed.

ROBERT MOLS

Born at Antwerp in 1848; died there in 1903.

MOLS, ROBERT

103. RUSSIAN CRUISER KACHIMOFF. *Watercolor.*

5. Fine original watercolor drawing of war vessel at anchor. Upper right corner torn.

Height, 9; length, $11\frac{1}{8}$ inches. Framed.

MOLS, ROBERT

104. H. M. S. ST. JEAN DACRE. *Watercolor.*

Original watercolor drawing of war vessel under way. Capt. Hon. H. Keppel. In fine condition.

Height, 7; width, $6\frac{1}{2}$ inches. Framed.

Sale, Monday Evening, March 21st

MOLS, ROBERT

Sold with # 103-104

105. H. M. S. DUKE OF WELLINGTON. *Watercolor.*

Original watercolor drawing showing war vessel under way, and flying the English ensign, with the flags of Admiral G. Napier, Commodore Seymour, and Capt. Gordon. In fine condition.

Height, 7; length, 8 inches. Framed.

LOUIS RAEMAEKERS

RAEMAEKERS, LOUIS

106. BLIND SWEDEN. *Drawing.*

Signed in lower right corner,—*Louis Raemaekers.* A fine drawing in crayon and wash.

10. Height, 17 $\frac{5}{8}$; width, 14 $\frac{3}{8}$ inches. Framed.

RAEMAEKERS, LOUIS

107. SINKING OF THE BELGIAN "PRINCE." *Drawing.*

50 Signed in lower right corner,—*Louis Raemaekers.* A fine drawing in crayon and wash.

7. Height, 17; width, 12 $\frac{3}{8}$ inches. Framed.

RAEMAEKERS, LOUIS

108. PUBLIC FOUNTAIN. *Drawing.*

5. Signed in lower right corner,—*Louis Raemaekers.* A fine drawing in crayon and wash.

Height, 17 $\frac{5}{8}$; width, 14 inches. Framed.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died, Amsterdam, 1669. Pupil of Swaneburch and Pieter Lastman.

REMBRANDT VAN RIJN

109. THE HOLY FAMILY. *Drawing.*

50 Signed in lower left corner,—*Remb, Ryn, 1636.* Very beautiful drawing, in India ink and wash. In fine condition.

37. Height, 8 $\frac{1}{2}$; width, 7 $\frac{3}{8}$ inches. Framed.

An authenticated original study, formerly owned by Sir Thomas Lawrence, the eminent English Portrait Painter, and afterwards in the private cabinet of Sam. Boden, Esq., of Islington, London.

THÉODORE ROUSSEAU

Born at Paris in 1812; died at Barbizon, 1867.

ROUSSEAU, THÉODORE

110. THE WALL. *Drawing,* in India ink. Together with drawings by Swanvelt, Bauduin, and Bilivelti.

5 Together, 4 pieces.

Sale, Monday Evening, March 21st

JOHN RUSKIN

RUSKIN, JOHN

111. THE DOME OF ST. MARK'S, VENICE. *Watercolor.*

A sketch made by Ruskin when he was preparing for the stories of Venice.

This fact is asserted by Mr. George Allen his publisher.

Height, $13\frac{1}{4}$; width, 10 inches. Framed in $\frac{1}{2}$ inch gilt frame.

LANDSCAPE. *Watercolor.*

Height, $11\frac{5}{8}$; width, $7\frac{1}{8}$ inches. Framed in $\frac{1}{2}$ inch bronze frame.

Together, 2 pieces.

Passed
H. SATTLER

SATTLER, H.

112. BEIT EL MA. The ancient Daphne near Antiochia. *Pencil drawing.* Signed.

Together with (4) Portrait drawings, and a Landscape with a Cow, in

Sepia colored crayon.

Together, 6 pieces.

From the Peoli collection.

P. SLAVERY

SLAVERY, P.

113. MAN AND WOMAN IN WORKSHOP. *Watercolor.*

Signed in lower right corner,—*Slavery.* Very fine old drawing.

Height, $6\frac{1}{4}$; width, $4\frac{5}{8}$ inches. Framed.

MATTHEUS IGNATIUS VAN BRÉE

Born at Antwerp in 1773; died there in 1839.

VAN BRÉE, MATTHEUS IGNATIUS

114. DUTCH INTERIOR. *Drawing.*

Signed in lower left corner,—*M.I.V.B.* Pencil and wash-drawing, of a group conversing.

Height, $6\frac{5}{8}$; length, $6\frac{5}{8}$ inches. Framed.

VAN BRÉE, MATTHEUS IGNATIUS

115. HEAD OF AN OLD MAN. *Drawing.*

Signed in lower left corner,—*M.I.V.B.* Beautiful black crayon and wash-drawing.

Height, $10\frac{3}{4}$; width, $9\frac{1}{4}$ inches. Framed.

VAN BRÉE, MATTHEUS IGNATIUS

116. ALLEGORICAL STUDY. *Drawing.*

Beautiful pen and wash-drawing. In fine condition.

Height, $12\frac{5}{8}$; width, $9\frac{1}{4}$ inches. Framed.

Sale, Monday Evening, March 21st

J. H. F. VAN LERIUUS

Born at Antwerp in 1823; died in 1876.

VAN LERIUUS, J. H. F.

117. MADONNA. *Watercolor.*

2. Signed and dated, in lower right corner,—*Jh. Van Lerijs, 1848*. Splendid little study, beautifully drawn and colored. In fine condition. Height, $3\frac{7}{8}$; width, $2\frac{3}{4}$ inches.

C. VAN LOO

VAN LOO, C.

118. NUDE STUDY. *Drawing.*

2. Original pencil and crayon study of a nude male figure seated. Height, $15\frac{1}{4}$; width, $10\frac{3}{8}$ inches.

GUSTAVE WAPPERS

Born at Antwerp in 1803; died at Paris in 1874.

WAPPERS, GUSTAVE

119. GROUP CONVERSING. *Watercolor.*

3. Signed in pencil, in lower right corner,—*G. Wappers*. Beautiful study. Height, $8\frac{5}{8}$; length, $8\frac{3}{4}$ inches. Framed.

ARTIST UNKNOWN

ARTIST UNKNOWN

120. LITCHFIELD CATHEDRAL. *Drawing.*

5. Very fine pen-and-ink drawing of this beautiful cathedral. Height, $16\frac{1}{4}$; width, $9\frac{3}{4}$ inches.

MARIANO BOVI

Flourished in London from 1786 to 1791.

BOVI, MARIANO

121. CORNELIA, MOTHER OF THE GRACCHI. *Stipple.*

50. After the painting by Titian. Fine impression, printed in colors, and touched by hand. In fine condition.

17. Height, $15\frac{1}{4}$; length, $18\frac{5}{8}$ inches. Framed.

MARY CASSATT

Celebrated American painter and etcher. Born at Pittsburgh in 1855.

CASSATT, MARY

122. THE BATH. *Drypoint and aquatint.*

50. Signed in lower margin, in pencil,—*Mary Cassatt, 25 impressions*, and with pencil dedication to *M. Leroy*. Beautiful impression. Printed in colors. IN PERFECT CONDITION.

52. Height, $14\frac{1}{4}$; width, $10\frac{1}{2}$ inches.

Sale, Monday Evening, March 21st

EIGHTEEN CENTURY FRENCH PRINTS

EIGHTEENTH CENTURY FRENCH PRINTS

10. 123. LE MARIAGE & LE LEVER DE LA MARIEE, LA DECLARATION & LE DESIR ACCOMPLI, & LE COUCHER DE LA MARIEE. *Engravings colored by hand.* Published by Agustoni, Codoni and Cereghetti, Paris. All in good condition with the exception of last mentioned which has a tear through center. Together, 5 pieces. Framed.

KATSUSHIKA HOKUSAI

HOKUSAI, KATSUSHIKA

124. TREES, ROCKS AND A HEAD. *Japanese Woodcut.* Framed.

2. THOMAS ROWLANDSON

Celebrated English caricaturist of the 19th century.

ROWLANDSON, THOMAS

3. 125. TEGG'S CARICATURES
Etching's colored by hand, She Stoops to conquer; Spit Fires; Royal Fishmongers or a Welcome to Billingsgate. All in good condition. Average, height, 10; length, 14 inches. Together (3) pieces.

COLORED SPORTING PRINTS

COLORED SPORTING PRINTS

80. 126. FORES'S NATIONAL SPORTS, RACING PLATES. *Engravings.*
After the paintings by J. F. Herring, Senr. Set of four,
Plate, No. 1. SADDLING. Engraved by J. Harris & C. Quentery.
Plate, No. 2. A FALSE START. Engraved by J. Harris & W. Summers.
Plate, No. 3. THE RUN IN. Engraved by J. Harris & C. Quentery.
Plate, No. 4. RETURNING TO WEIGH. Engraved by J. Harris & W. Summers.
Fine impressions, IN COLORS, and in fine condition. Published London, September 1st, 1856, by Messrs. Fores.
Height, 21; length, 41½ inches. Framed.

SPORTING PRINTS

20. 127. DOBSON'S COACHING INCIDENTS. *Colored aquatints.* Published 1881 and 1883 by R. Dodson's Fine Art Gallery. Engraved by C. R. Stock, painted by T. N. H. Walsh.
"We Shall Do It Easily."
"The Last Change In."
Height, 22; length, 36 inches.
Together, 2 pieces, framed.

FRENCH COLOR PRINT

50. 128. THE FESTIVAL. *Photographeur.*
Photographic reproduction of a French mezzotint engraving in color. In fine condition.
12. Height, 14¾; length, 20¾ inches. Framed.

Sale, Monday Evening, March, 21st

COLORED PRINTS

129. Eight colored prints mostly reproductions and one restrike. In old frames, one with black and gold glass mat.
20. Together, 8 pieces.

VIDAL, G.

130. RENAUD ET ARMIDE. *Engraving*. After Monnet. With miscellaneous lot of engravings, by Visscher, Guttentberg, Coypel and others.
50
12. Together, 10 pieces.

ARMAND APOL

Belgian Artist. Born in Brussels in 1879. In August, 1914, he was mustered in and served in an Infantry Regiment which was a part of the Garrison of Antwerp. Shortly before the fall of this place he was, on account of illness, released from service, and permitted to return to Brussels; where he was later arrested by the German Military Authorities and sent to Holzminden Camp in Hanover. During the period of his imprisonment he executed the drawings which form the collection hereinafter catalogued. On account of his illness the Swiss Sanitary Commission took charge of him. He later exhibited his drawings in Geneva, Berne and Zurich. Examples of his drawings were bought for the Museum of War at Paris, the King of Spain, and other collections.

The following is a partial "Remembrance" of Apol, by René Louis Pichaud.

He belonged to the youngsters who founded in 1899 the artistic coterie 'Le Sillon' . . . about twenty young men, holding tightly and closely together, they worked with the health, the fervour, the assurance of youth. Every year they exhibited at the 'Musée moderne de Bruxelles'. Their work was always expected with impatience and thoroughly discussed. . . . Armand Apol is an impressionist with composure . . . he chooses his subjects around him, in his country, close to his heart. . . . He always tries to determine the special atmosphere of a scene, notes its characteristic aspects, then in a way recomposes it. Armand Apol brought back from Germany watercolors which constitute the principal object of his study. Having been interned in Holzminden near Hanover, he remained in captivity during eight months among apathetic and miserable people. . . . When he was in the wooden barrack where he shared a room with five other prisoners, Armand Apol drew by memory and touched with light colours, rough drafts that he made during his walks across the camp.

"Armand Apol is an enchanting draughtsman. He knows how to detail in a sure and nervous line his distressing silhouettes and give them soul and character . . . his very learned drawing which though simplified remains expressive and complete, very directly and with a refined sense of the value of tints he raises it with water colours . . . what comes out of his brush is seen, felt and well thought. . . . With what rare happiness Apol sketched the languishing lounging of the interned soldiers in the barbed-wire enclosure . . . he has caught the expression of the Polish peasants distrustful and full of anguish . . . Apol's portraits are something else than only figures and attitudes, he observes, guesses and endows his personages with real life. . . . His Exhibitions have revealed to us an artist who possesses in the highest degree the traditional qualities of his country."

APOL, ARMAND

131. AFTER MASS. *Watercolor Drawing*.

Peasants in their Sunday best leaving the humble chapel. Signed in the artist's autograph.
Height, 31½; length, 32 inches.

APOL, ARMAND

132. AFTER THE RAIN. *Watercolor Drawing*.

Row of barracks with woman in foreground, heavy clouds overhead. Signed in the artist's autograph.
Height, 21½; length, 29 inches.

Sale, Monday Evening, March 21st

Passed

APOL., ARMAND

133. ARRIVAL AT CAMP. *Charcoal Drawing.*

Women and children prisoners arriving at the detention camp. Signed in the artist's autograph.
Height, 19; length, 29 inches.

APOL., ARMAND

134. ARRIVAL AT CAMP. *Watercolor Drawing.*

Numerous civilian prisoners guarded by German sentry arriving at the barracks. Signed in the artist's autograph.
Height, 27½; length, 41 inches.

Passed

APOL., ARMAND

135. ARRIVAL AT CAMP. *Watercolor Drawing.*

Scene on roadway depicting wounded French soldiers in wagon, others trudging behind, guarded by German soldiers. Signed in the artist's autograph.
Height, 22; length, 29 inches.

APOL., ARMAND

136. ARRIVAL OF PRISONERS FROM LILLE. *Watercolor Drawing.*

Civilian prisoners arriving at the barracks, guarded by German soldiers. Signed in the artist's autograph.
Height, 14½; length, 21½ inches.

Passed

APOL., ARMAND

137. ARRIVAL OF WOMEN PRISONERS. *Charcoal Drawing.*

Military convoy, women prisoners marching behind, guarded by German soldiers. Signed in the artist's autograph.
Height, 22; length, 29 inches.

APOL., ARMAND

138. ARRIVAL OF WOMEN PRISONERS. *Watercolor Drawing.*

Military Convoy, women prisoners marching behind, guarded by German soldiers. Signed in the artist's autograph.
Height, 16; length, 20 inches.

APOL., ARMAND

139. AVENUE JOFFRE. *Watercolor Drawing.*

Civilian prisoners loitering before barracks, empty wagon in foreground. Signed in the artist's autograph.
Height, 13½; length, 19 inches.

APOL., ARMAND

140. AVENUE JOFFRE. *Watercolor Drawing.*

Landscape with snow-covered barracks, "Buffet" to the right, several figures in scene. Signed in the artist's autograph.
Height, 17½; length, 23 inches.

Sale, Monday Evening, March 21st

APOL, ARMAND

141. BARRACK INTERIOR. *Charcoal Drawing.*

Civilians seated at tables placed on either side of the room. Signed in the artist's autograph.

Height, 10½; length, 14 inches.

APOL, ARMAND

142. BARRACK INTERIOR. *Charcoal Drawing.*

Civilians seated here and there at tables placed on either side of room. Signed in the artist's autograph.

Height, 20; length, 28 inches.

APOL, ARMAND

143. CHAPEL INTERIOR. *Watercolor Drawing.*

Women praying before altar. Signed in the artist's autograph.

Height, 16½; length, 22 inches.

APOL, ARMAND

144. FATIGUE DUTY. *Charcoal Drawing.*

Four peasants seated on long bench conversing. Signed in the artist's autograph.

Height, 20; length, 29 inches.

APOL, ARMAND

145. FATIGUE DUTY. *Watercolor Drawing.*

Civilian prisoners taking their daily outing in front of the barracks, ground covered with snow. Signed in the artist's autograph.

Height, 14½; length, 19 inches.

APOL, ARMAND

146. FIGURE STUDY. *Charcoal Drawing.*

Three civilian prisoners conversing in foreground; sentry tower in distance. Signed in the artist's autograph.

Height, 10; length, 14 inches.

APOL, ARMAND

147. FORCED LABOR. *Watercolor Drawing.*

Civilian prisoners on their way to their daily task, marching through street with barracks, horse and wagon in scene. Signed in the artist's autograph.

Height, 14; length, 19 inches.

APOL, ARMAND

148. FORCED LABOR. *Watercolor Drawing.*

Row of barracks with civilian prisoners about. Signed in the artist's autograph.

Height, 13½; length, 19 inches.

APOL, ARMAND

149. FORCED LABOR. *Charcoal Drawing.*

Prisoners guarded by German sentry loading a wagon drawn by horses. Signed in the artist's autograph.

Height, 11½; length, 17½ inches.

Sale, Monday Evening, March 21st

APOL, ARMAND

150. GOING TO WORK. *Watercolor Drawing.*

Civilian prisoners leaving the detention camp, over snow-covered ground, passing through barbed wire gateway, sentry house to the left. Signed in the artist's autograph.

Height, 28; length, 40½ inches.

APOL, ARMAND

151. INTERIOR. *Charcoal Drawing.*

Large bare room filled with diners. Signed in the artist's autograph.

Height, 10½; length, 14 inches.

APOL, ARMAND

152. LANDSCAPE. *Charcoal Drawing.*

Snow scene with temporary buildings in the distance. Signed in the artist's autograph.

Height, 10; length, 14 inches.

APOL, ARMAND

153. MILITARY BARRACKS. *Watercolor Drawing.*

Winter scene with row of hovels, garments on clothes-lines. Signed in the artist's autograph.

Height, 20; length, 26 inches.

APOL, ARMAND

154. PAINFUL MOMENTS. *Watercolor Drawing.*

Group of prisoners on snow-covered ground, about priest officiating at a newly-dug grave, German sentry in rear; ravens flying overhead.

Signed in the artist's autograph.

Height, 17½; length, 24 inches.

APOL, ARMAND

155. POLISH PRISONER. *Watercolor Drawing.*

Bust portrait of civilian prisoner facing spectator. Signed in the artist's autograph.

Height, 24; width, 18 inches.

APOL, ARMAND

156. POLISH PRISONER. *Charcoal Drawing.*

Bust portrait of man facing left. Signed in the artist's autograph.

Height, 28; width, 21 inches.

APOL, ARMAND

157. POLISH PRISONER. *Watercolor Drawing.*

Bust portrait of man facing spectator. Signed in the artist's autograph.

Height, 27½; width, 19½ inches.

APOL, ARMAND

158. POLISH PRISONER. *Watercolor Drawing.*

Bust portrait of an elderly man with fur cap. Signed in the artist's autograph.

Height, 19; width, 16 inches.

Sale, Monday Evening, March 21st

Passed

APOL., ARMAND

159. POLISH PRISONERS. *Watercolor Drawing.*

Bust portraits of two elderly men each wearing a cap. Signed in the artist's autograph.

Height, 18½; length, 24 inches.

APOL., ARMAND

160. POLISH WOMEN. *Watercolor Drawing.*

Numerous Polish women in detention camp guarded by German sentries. Signed in the artist's autograph.

Height, 21; length, 29 inches.

APOL., ARMAND

161. POLISH WOMEN PRISONERS. *Watercolor Drawing.*

Numerous Polish peasant women in foreground, barbed wire enclosure, German sentry and tower in distance. Signed in the artist's autograph.

Height, 11½; length, 18 inches.

APOL., ARMAND

162. RUSSIAN PRISONER. *Watercolor Drawing.*

Bust portrait of man, with close-cut beard, facing left. Signed in the artist's autograph.

Height, 25; width, 18 inches.

APOL., ARMAND

163. SAD DAYS IN CAMP. *Watercolor Drawing.*

Civilians before a barbed wire entanglement, German sentry on opposite side. Signed in the artist's autograph.

Height, 27; length, 40 inches.

APOL., ARMAND

164. SNOW COVERED LANDSCAPE. *Watercolor Drawing.*

Barracks in the foreground, village in the distance. Signed in the artist's autograph.

Height, 10½; length, 13½ inches.

APOL., ARMAND

165. THE CHAPEL. *Watercolor Drawing.*

Priest officiating at crude altar in bare white-washed room, women praying close by. Signed in the artist's autograph.

Height, 21½; length, 29 inches.

APOL., ARMAND

166. THE DEAN. *Watercolor Drawing.*

Bust portrait of elderly man with robe and skull cap, facing spectator. Signed in the artist's autograph.

Height, 28½; width, 19½ inches.

APOL., ARMAND

167. THE FORTUNE TELLER. *Watercolor Drawing.*

Peasants seated on a long bench, one of them having fortune told by an old woman. Signed in the artist's autograph.

Height, 18; length, 29 inches.

Sale, Monday Evening, March 21st

3. APOL, ARMAND

168. THE FUNERAL. *Watercolor Drawing.*

Group of prisoners on snow-covered ground, about priest officiating at a newly-dug grave, German sentry in rear; ravens flying overhead. Signed in the artist's autograph.

Height, 27; length, 39½ inches.

APOL, ARMAND

169. VIEW OF CAMP. *Watercolor Drawing.*

Snow scene, barracks in foreground, village in distance. Signed in the artist's autograph.

Height, 11½; length, 17½ inches.

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